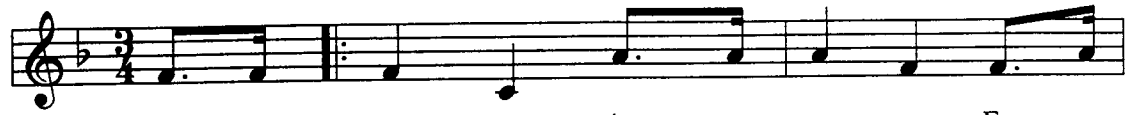


Clementine



In a cav - ern, in a can - yon, Ex - ca -
was and like a fair - y, And her
duck - lings to the wa - ter Ev - 'ry
lips a - bove the wa - ter Blow - ing



vat - ing for a mine, Dwelt a min - er, for - ty -
shoes were num - ber nine, Her - ring box - es with - out
morn - ing just at nine, Hit her foot a - gainst a
bub - bles soft and fine, But a - las I was no

Chorus



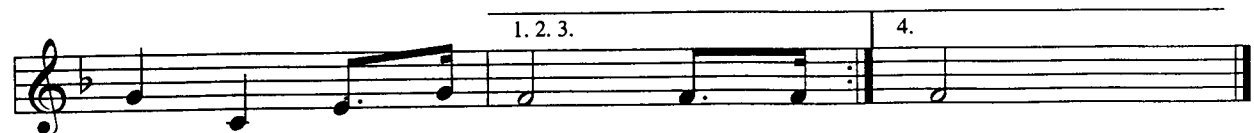
nin - er, And his daugh - ter, Clem - en - tine. Oh, my
top - ses, San - dals were for
splin - ter, Fell in - to the foam - ing brine.
swim - mer, So I lost my Clem - en - tine.



dar - ling, Oh, my dar - ling, Oh, my dar - ling Clem - en -



tine, You are lost and gone for - ev - er, Dread - ful



sor - ry Clem - en - tine. 1. 2. 3. 4.
2. Light she time.
3. Drove she
4. Ru - by

SINGING

Songs that teach us of culture and American history, in all our diverse combinations, are a vital part of our education. The music classroom provides an opportunity for a safe, enjoyable journey through the pleasant and sometimes difficult tasks of becoming a great nation. Have the children read through the lyrics of this song and discuss the specific time and events in American history that are represented. After listening to the song, have the children learn the chorus. When they are confident with the chorus, have them learn the melody and lyrics of the first verse. Add the remaining verses and practice singing the whole song adding text inflections to represent the experience portrayed in the song.

PLAYING

Most popular American music of almost any era has been written in some multiple of "2". This is easy to understand since we as human beings have two hands, two feet etc. Music written in "3" (often thought of as "waltz" rhythm) presents an interesting study in coordination for students. Have the students do the following "bilateral" body percussion pattern (all motions parallel, it's easier): pat, clap, snap. Repeat this pattern while singing the chorus to get a feeling for music written in "3". Add percussion instruments to the pattern by having the children play one sound on their instrument on count "1" (down beat) and two different sounds on the same instrument on "2" and "3" (two up beats). The children may need to explore the possibilities of different sounds on one instrument before they can successfully play this accompaniment.

CREATING

Have the children search out other examples of music written in "3". For each example they find have them add a new verse or change the characters and the situation resulting in a new arrangement of the song. Fun things come from this simple creative application to the lyrics.

LISTENING

After the children have prepared their instrumental "down, up, up" patterns, have the class listen to the timbre or tone color of each instrument and decide which instruments most likely represent the sounds of a working mine. Add these instruments as accompaniment background while singing the song. Listen to determine whether the desired effect has been achieved. Make any changes the class might feel can improve the quality of the song performance.

INTEGRATION (Social Studies)

Every worker in every era of American history sang songs to help the work go by faster, seem lighter, or make the work easier and more coordinated. Cowboys, sailors, weavers, cooks, boatmen, railroad men, steel men, mountain men. It's endless! Have the students research a historical form of work and then find a song that was sung by those who engaged in the work.

Clementine